The Musical Tempo

Apr. 1st, 1902 Vol. 8, No. 1

DEVOTED TO THE INTERESTS OF THE MANDOLIN GUITAR AND BANJO

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Hello, Central, Give Me Heaven
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I've a Longing in my Heart for You, Louise
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I've Waited Honey, Waited Long for You
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Love Me, Phœbe, Love Me
Little Black Me
Lead, Kindly Light
Marching to the Music of the Band
Mandy Lee
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Ma Tiger Lily
My Coal Black Lady
My Creole Sue
My Moonbeam Babe
Mick Who Threw the Brick
My Old New Hampshire Home
My Little Georgia Rose
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My Jersey Lily
More Work for the Undertaker
My Hannah Lady
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One Night in June
Oh, Oh, Miss Phœbe
Old Jim's Christmas Hymn
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She Rests by the Suwanee River
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She Was Happy 'Til She Met You
Story of a Boy's First Love
She Was Bred in Old Kentucky
Story of the Rose (Mack's)
Sweet Annie Moore
Stay in Your Own Back Yard and Play
Take Your Clothes and Go
That's Where my Money Goes
The Way to Win a Woman's Heart
There's No North or South To-Day
There'll Come a Time Some Day
'Tis God's Way
The Tie That Binds
'Tis Not Always the Bullets that Kill
Things in the Bottom Drawer
Volunteer Organist
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When the Harvest Days are Over
When I Think of You
When Wealth and Poverty Met
When You Were Sweet Sixteen
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Impecunious Davis
Japanese Fire Dance
Midnight Fire Alarm
Ma Tiger Lily
Midnight in Zulu Land
'Rastus on Parade
Rajah Two-Step
Smoky Mokes
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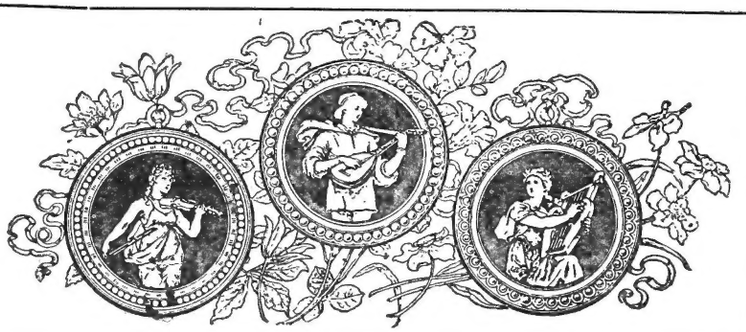

VOLUME VIII | Subscription Price, Fifty Cents a Year, in advance | NUMBER 1

PHILADELPHIA, PA., APRIL 1ST, 1902

HER GUITAR

BY FRANK DEMPSTER SHERMAN

By the fire that loves to tint her
Cheeks the color of a rose,
While the wanton winds of winter
Lose the landscape in the snows--
While the air grows keen and bitter,
And the clean-cut silver stars
Tremble in the cold, and glitter
Through the twilight's dusky bars--
In a cosy room where lingers,
Happy Time on folded wings,
I am watching five white fingers
Float across six slender strings
On an old guitar, held lightly--
Captivated while she sets,
Here and there, five others tightly
On the frets.

Lost in loving contemplation
Of the fair, shy, girlish face;
Conscious of no admiration,
Posed with such a charming grace
O'er this instrument some Spanish
Serenader used to keep
Hidden till the sun would vanish
And the birds were fast asleep;
Who, below his loved one's casement,
With the mellow Southern moon
Through a leafy interlacement
Shining softly, thrummed a tune:
Did she answer it, I wonder?
Did she frame a sweet reply?
Did she grant the wish made under
Such a sky?

This I know, if she had listened
To the melody I've heard,
Mute confessions must have glistened
In her eyes at every word;
And the very stars above her
Must have whispered, one by one,
Something sentimental of her
When the serenade was done.
For this music has but ended,
And I leave my dreams to find
With the notes are somehow blended
Like confessions of my mind;
And the gentle girl who guesses
What these broken secrets are
Is the one whose arm caresses
This guitar.—*Musical Moments*

BANJO, MANDOLIN, AND GUITAR FESTIVAL

A Mammoth Banjo, Mandolin, and Guitar Festival will be held at Newark, N. J., on April 23. The Festival is under the direction and management of the well known teacher and composer, Mr. A. J. Weidt, and the co-operation of the following local teachers: Miss Claribel Jefferey, Mr. A. H. Bollinger, Mr. Wm.D. Bowen, Mr. Arthur G. Hill, and Mr.C. R. Marshall.

Mr. Samuel Siegel, the famious Mandolin Virtuoso, and Wm. D. Bowen, the well known Banjo Soloist, have been specially engaged. They will be assisted by Mr. Jere M. Cobb, humorist.

An Orchestra of 100 players will take part, assisted by the following local clubs: Uneek Banjo and Mandolin Club (16 members), Mr. Ferd P. Ermisch, director; Imperia-Ladies' Mandolin Club (12 members), Mr. A. J. Weidt, director; Elite Banjo and Mandolin Orchestra (20 members), Mr. A. H. Bollinger, director; Newark Zither Society 85 members), Mr. A. J. Weidt, director; Montclair High School Banjo and Mandolin Club (20 members), Ed. N. Holton, leader; and the Æolian Banjo Quartet, Wm. D. Bowen, leader. A handsome souvenir program is to be issued. The Prog:am will be given in detail in our next issue.

How sour sweet music is when time is broken
And no proportion keep.—(*Shakespear*)

CORRESPONDENCE

LONDON, ONT., March 6th, 1902

Dear Editor:—

In reading the letters of S. Shepard and E. C. Brown in your last issue, I consider they take the wrong view of the matter. If they are admitted to be legitimate teachers they will still have their present pupils, and the more mandolins sold in the cities they represent the better for them later on. It stands to reason that twenty or thirty lessons on a Mandolin would only make these young aspirants the more keen to continue their studies, so that in a few weeks these same young folks will become new pupils to the complainants.

The method of giving free instruction is a much greater blow to the local dealers than to the teachers. It is not hard to see that they can coin good money for the free lessons. I can buy Mandolins in certain large cities for four and five dollars, which in appearance are equal to a $25.00 instrument. Now, if I can sell twenty in one town at $15.00 each, I have $300.00, less cost of same, $100.00. I still have $200.00. Now 24 lessons in class teaching, say 20 pupils at $5.00 per lesson, $120.00; leaving me $80.00 for expenses. If the agent can arrange a circuit for two hours per day and six days per week he would soon become wealthy. What I wish to convey is that they pay $5.00 for the Mandolin, and ten for instructions. Consequently, when the agent has sold all he can sell, he is not likely to return to that part again for some time to come, and at the same time the teachers get most of the twenty pupils they would not have had only for the enterprising agent.

Yours truly

A SUBSCRIBER

⚜ ⚜ ⚜

PAWTUCKET, R. I., Feb, 11, 1902

The American Mandolin Club is not doing any good to sales here.

A. C. CRASHAN

⚜ ⚜ ⚜

MIDDLETOWN, CONN. MARCH. 3d, '02.

I was much interested in the letters of Mr. Shepard, of Paterson, and Mr. Brown, of Utica, regarding the establishment of mandolin schools in their respective cities, the plan of which was to give a mandolin for $2.00 down and $.50 weekly for twenty-four weeks, giving a class lesson each week in the meantime. Such a school has been formed in Hartford, with a plan exactly as the above. It is managed by New York parties, and had a class of over one hundred to start with, giving each member an instrument, and informing him that it would be all his at the end of twenty four weeks, but if he dropped out before that time he would lose the amount paid in. The mandolin given is one of those twelve string affairs, worth perhaps six dollars. I do not think it is doing much to lift the mandolin in the eyes of musicians, as I know by personal acquaintance with several who went in; but I have no special "kick" yet, as it has not hurt my business in the least. However, I would like to see you discuss the matter in the TEMPO.

Yours truly,

W. J. CROSLEY

BENEFIT OR DETRIMENT?

BY FREDERICK A. PHILLIPS

Are the so called schools of music who sell an instrument, and give therewith free a course of lessons, a benefit or a detriment to the local teacher. According to the correspondents in January copy of the TEMPO, they appear to be a decided detriment. Now, let us look at the situation from a business standpoint, and I believe those who have been losing heart on account of a lull in business, demolished prospects, and fly-by-night concerns, will readily agree with me that instead of a detriment these same Schools (?) will prove a decided benefit to the local teacher and dealer.

Who are the purchasers of these instruments? I have found that the majority of them are people who never thought of learning either mandolin or guitar. Therefore the chances are that they never would have undertaken the study of these instruments under other than these special inducements. Then there are those who would like to learn to play an instrument, but fearing failure, are afraid to invest in an instrument. My friends, you would never get any or at least only one or two of this class. True, you lose a few, and very few pupils, probably, who were at most only "prospects", some of whom were going to take lessons for the past two years Therefore, I see no reason for any lull in business. Pupils who have taken or are taking lessons of you will never enter such a school. Therefore, there is no reason why your classes should be diminished. For many of our teachers fail to consider the business part of their profession. The time when people are running after you is a time of the past. You must now seek their patronage; not that I mean a teacher should belittle himself by begging for pupils, but by proper business methods and advertising, he can prosper beyond any previous methods. Now for the benefit.

J. C. Brown asks "are these Schools (?) located in other cities? They are, my friend, or have been located in all or most of our large cities in the country. Have been working the same plan for the past 3 or 4 years. The plan, I believe, originated in Cleveland, Ohio, under the name

of The Up to Date School of Music. The mandolin they sold was a 12 string affair, it being the claim of the company (a good selling point among those ignorant of the mandolin) that it facilitated a smoother, stronger, and evener tremolo. Their methods of teaching were as follows, having their own instructor (costing at most 6 cents per copy, which they sold for 50 cents to the pupils). the notes of which were the old style, used 75 years or more ago, in which each note has a shape of its own. Over the notes above the staff were two sets of figures, one large and one small. The larger figure being above represented the string, while the lower and amaller figure represeuted the fret. Thus 4 would mean 4th string, 2d fret. The pupils are soon taught to read the figures correctly, the notes being seldom mentioned. The teacher performs the exercises or piece on his mandolin, and in time the pupil soon learns to play by ear with the aid of the figures. Having finished his term, the pupil, desiring to learn some popular air, purchases a copy at the local music store, when lo! he discovers he cannot read notes, and for the first time realizes that he has been playing by figures, not being able after a course of lessons to play even the most simple ditty by note. Having invested in a mandolin (?) they are going to learn; the majority of these duped pupils then seek the local teacher; here is where the local teacher has been benefited, having a host of possible pupils in view whom he never would have had, had it not been for the—— School of Music. All these pupils needed only a start, and after that it is easy sailing for the local teacher. Now, the poor dealer has not been forgotten; he comes in at the tail end, so to speak. For 8 or 9 months business has been very poor in the small instrument line, and he has naturally concluded that there being so many mandolins in town, it is hardly neccessary to lay in a stock; that is where he makes a mistake; true he has hardly any need of the cheap shabby instruments that go to make up the average stock of most small instrument dealers. But if he be wise, he will lay in a good supply of first class standard make instruments, ranging from 15 to 50 dollars or more. Any teacher, after having given a pupil a few lessons, can easily convince the pupil that the cheap instrument he has is worse than a tin pan, hard to finger, and worse to produce a smooth tremolo, minus the awful rattle; that good music con only be produced on a good instrument, etc. In order to do this the teacher himself should be the possessor of an excellent instrument, and by allowing his pupils to try it, no further argument will be neccessary; the fact is too many teachers are afraid to urge the necessity of a first class instrument, while many of them have only a poor instrument themselves. A good mechanic never questions the cost of his tools. No teacher having the interest of his pupils at heart will allow them to study on a poor instrument without continually remonstrating with them. At this stage the poor neglected dealer makes his debut; with the teacher's assistance he has been able to place a larger number of first class instruments than ever before; he does not forget the teacher either, and neither of them will complain of a lull in business.

THE CENSUS AND MUSIC

A government employe recently discovered a novel method that will greatly benefit, as well as facilitate, the census bureau's work in making future reports. In the South is found a certain element of colored people who are eternal law breakers; while the majority of times the offense it not criminal; at the same time, they are everlasting fearful of the government employes. So it seems when a census enploye calls for a statement, the colored people, believing he is in search for information that might convict one of their brethren, simply reply "'Deed boss I'se dunno". "Who lives here?"

"Deed boss I'se dunno."

"Well, how many people live here?"

"I'se dunno."

Perhaps the colored man told the truth, for often times from five to twenty-five people are found in the house.

This neccessarily rendered it a difficult matter to procure an accurate report.

By mere chance one of the government employes discovered a successful method. It was noticed when the City Band of Coontown (a colored band, considered the best in the State) paraded the streets, that every colored man, woman, and child was on parade; so to secure an accurate report, it was decided to employ the City Band of Coontown to parade, and the census employes had simply to count the colored people on parade, and thereby secure an accurate report of the colored population of Coontown.

AMONG THE PUBLISHERS

Stahl's Banjo Method is fast finding favor among the leading teachers. It is one of the most comprehensive and practical methods published. The preparatory exercises are pleasing, while the tremolo and right and left hand fingering is thoroughly explained.

⚜ ⚜ ⚜

Maurice Jacobi, Philadelphia, carries a large and varied assortment of foreign music for zither, mandolin, and guitar; such works as Wertz, Guilani for guitar, and Branzoli and Muniers methods for mandolin are constantly in stock. See his ad herein.

⚜ ⚜ ⚜

A limited supply of back numbers of the TEMPO can be had at 10 cents each.

The Musical Tempo

Published Bi-Monthly by

EDW. A. MEYER

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EDITOR ALVIN BUDSEIGN

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Advertising Rates furnished on application. Copy of advertisements must reach us no later than the 5th of the month. Change of advertisements should reach us by the 1st of the month.

THE MUSICAL TEMPO is devoted exclusively to Music, and particularly the Mandolin, Guitar, and Banjo. We invite correspondence on all matters of interest pertaining to the above. We do not, however, hold ourselves responsible for the opinions of correspondents.

I had hoped to give the readers of TEMPO some views of the so called "fake mandolin schools" in this issue, but the amount of important matter due subscribers prevents. The article is rather lengthy, and our limited space in this issue compels us to hold it over until our next number. Many letters have been received, several appearing in this issue. In the meantime I should be pleased to have the views of other teachers. EDITOR.

By a typographical error the special offer of H. F. Odell & Co., should read good until July 1st, instead of March 1st.

'TIS SAID

Two heads are better than one; perhaps this accounts for the closed back banjo. 'Tis too bad strings could not be used on both the front and back, as one side could be used for American and the other the English notation.

⚜ ⚜ ⚜

The sixty-five music teachers in the Weightman Building, Philadelphia, must seek other quarters.

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THE FIRST PRINCIPLES OF HARMONY AS APPLIED TO MELODY

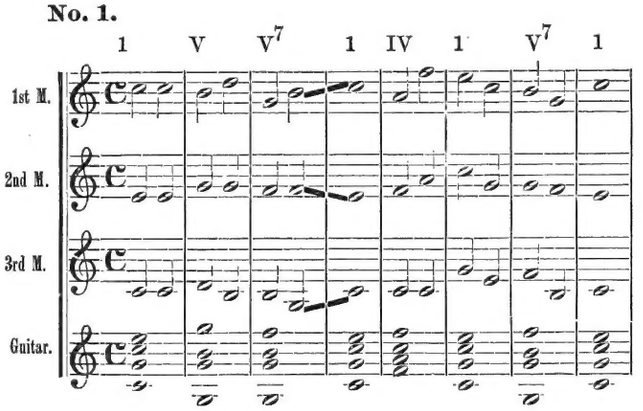
BY R. M. TYRRELL

[*Continued from Vol. 6, No. 2*]

CHAPTER VII

FIRST APPLICATION OF HARMONY TO MELODY

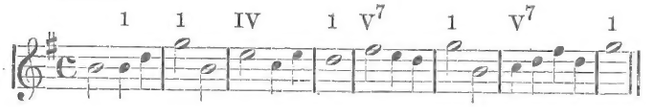
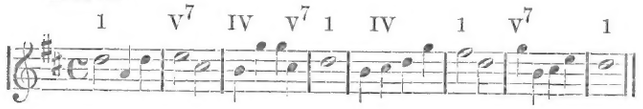
Rule 2—Any note or number of notes in a bar may be accompanied by the chord of which they form a part. Guided by the rules so far given, we will now harmonize a theme for 1st, 2d, and 3d mandolin, accompanied by the stock chords of the guitar; the accompaniment may be in any form to suit the purpose required.

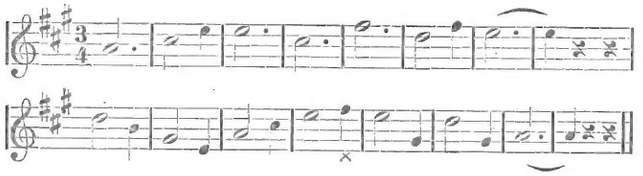
No. 1.

In this example, the first bar contains the 8th degree of the scale, which calls for tonic harmony; the next bar contains the 7th and 2d degree, dominant harmony. The first note in the third bar, G, being the fundamental note of dominant, may be accompanied by the dominant as well, as when it is the fifth of the tonic, but we use the dominant seventh not only to avoid the use of the two dominant triads in succession, but also to resolve nicely into the tonic triad in the fourth bar; the fifth bar contains the 4th and 6th degrees of the scale, which calls for sub-dominant harmony. It must be observed that the 2d mandolin takes the third of the chord in the first bar; never omit the third of the chord. In the opening bars of any piece of music it is necessary to extablish the key firmly, therefore the 3d mandolin or mandola strengthens the melody by taking the first degree of the triad; the 5th can easily be spared.

In the third bar, the natural progression of the dominant seventh to the tonic is shown; the third ascends to

the tonic in the melody, the 7th descends to the 3d of the tonic in the 2d mandolin part; the fundamental of the dominant goes to the same degree of the tonic in the third mandolin part.

Taking this example as a guide, the student must now harmonize Nos. 2, 3, and 4, paying particular attention, in 2 and 3, to the two inner parts, as the harmony is given above. After this he will have no difficulty with the little waltz movement at No. 4.

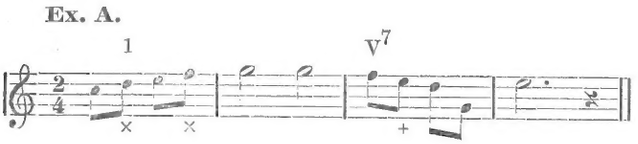
No. 2.

No. 3.

No. 4.

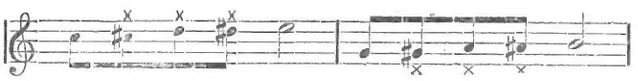


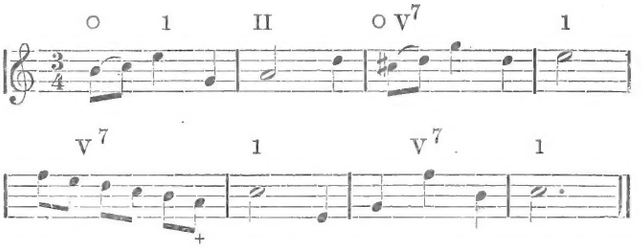
ON PASSING AND CHANGING TONES

In order to have the melody progress smoothly, it is necessary very often to introduce notes which are foreign to the harmony of the bar in which they occur. Those notes are called passing and changing notes. In the fifth bar of the 2d example (last chapter), the E marked with a cross is a passing note, also the C in the same bar of the example which follows it. The best authorities give certain rules relative to passing notes; they must not occur on the accented beats of the bar. In the following example (A), the passing notes are designated by a cross.

Ex. A.



Sometimes those passing notes are chromatic, and one, two, or three chromatic tones occur between notes of the harmony as in the following:—

In his first attempt at composition, a safe rule for the student is to confine himself as near as possible to the notes of the harmony; definite rules cannot be given, and much depends on the education of the ear, which will detect faults when the harmony is applied. Changing tones are notes foreign to the harmony, usually placed at the distance of a half tone before the harmonic note; they bear the same character towards the harmonic note as an appogiature. The following is a very strong example of their use:—

Here is an example containing both passing notes (marked X) and changing notes (marked O).

"MAJOR" AND "ENTERPRISE"

The Tempo Purchases These Magazines

Notice to Subscribers

With this issue of TEMPO is consolidated the *Major* and *Enterprise*. Subscribers to the *Major* and *Enterprise* will receive the full term of their subscription, notwithstanding the TEMPO's subscription price is double that of the *Major* and *Enterprise*.

It was always our aim to please TEMPO subscribers, and we shall always endeavor to please the new subscribers placed on our books as a result of the merger.

We solicit a continuance of our valued patronage, and we feel assured that your future endeavors will meet with your hearty approval.

Yours very truly

EDW. A. MEYER.

Part of Walter Jacobs' stock was damaged by a recent fire.

VIOLIN COLLECTING

(Continued from preceding number)

What is the special attraction that

> "This small, sweet thing
> Devised in love, and fashioned cunningly
> Of wood and strings",

has for its votaries? What interest can a non-player find in gathering violins, strung or unstrung, around him?.

That great enthusiast and well-known writer on the subject, the late Rev. H. R. Haweis, thus sums up the mystery of "violin fascination":—

"There, in a small compass, lies before you such a wonder of simplicity, subtlety, variety, and strength as perhaps no other object of equal dimensions can possess. The eye is arrested by the amber gloss and glow of the varnish; the infinite grace of the multitudinous curves; the surface, which is nowhere flat, but ever in flowing lines, sunlit hollows of miniature hills and vales, irregular, like the fine surface of a perfectly healthy human body; its gentle mounds and depressions would almost make us believe that there is a whole underlying system of muscle—a very living organism, to account for such subtle yet harmonious irregularity of surface. It is positively alive with swelling and undulating grace."

Italian violins, however, have not always held the supremacy they now enjoy. It was not, indeed, till the beginning of the nineteenth century that they came into vogue to any extent outside their native land. Previously Jacob Steiner (1621-1683) was the most favored maker, and his high model had been almost exclusively copied by his fellow Germans and the different makers in France and England. When the elder Cervetto, who had been a merchant before entering the musical profession, went to London, in 1738, he took with him some instruments by Stradivari. The result of this endeavor to introduce Italian work into England fills one with a pathetic wonder; it is almost beyond belief. As he could not get as much as $25.00 for a violincello, he was obliged to send the instruments back to Italy as a bad speculation. $25.00 for a "Strad", and not a single purchaser to be found! This incident in itself furnishes sufficient testimony to the slavish following of the great German maker, and the strong prejudice of the violinists of that period in favor of the high model. It is, indeed, the players who are most to blame for the slow adoption of the flat model, for the creator must make what is necessitated by the demand; but the eighteenth century fiddlers (at any rate, in England, France, and Germany), seem, for the most part, to have been content that their violins should possess a small, sweet tone, never realizing the lack of power and sonority.

It is curious to find, therefore, a violin, "said to be a Cremona", amongst the collection of violins possessed by Thomas Britton, the cellebrated musical small-coal man, and publicly sold by auction in 1714; and another "very beautiful" violin by Claud Pieray, of Paris, "as good as a Cremona". How this phrase came to be used at a time when the superiority of the Cremonese instruments was generally unacknowledged is inconceivable. Another lot described as a "very good one for a high violin", must surely have been abnormally high to call for special mention in the age of high models. The other instrument in this, from our modern ponit of view, curious collection, comprised eight nondescript fiddles; a "curious ivory kitt and bow in case"; a "good violin by Ditton"; an "extraordinary Rayman"; two tenors, one of which was by Edward Lewis; three viols, one by John Baker, of Oxford; the second an "excellent one, bellied by Mr. Norman"; and the third "said to be the neatest and best that Jay ever made"; a "fine bass violin, new-necked and bellied by Mr. Norman"; and another rare good one by Mr. Lewis.

It remained for Benjamin Banks (1727-1795) to make the first real stand against the high model of Steiner. He adopted the Amati pattern, copying it very closely, and met with decided discouragement at the outset. But he persevered in his object, and ultimately had the satisfaction of almost completely ousting the taste in England for high built fiddles. Comparisons could not fail to establish the tonal superiority of the flatter new-old model. Fiddle fanciers and players retrogressed in their requirements a hundred years, and in or about 1800 the craze for Amati set in. This led to the exportation of old violins from Italy to the neighboring countries and England. They could well be spared, for the supply was largely in excess of Italy's requirements. Violins of the Amati workmanship were chiefly requisitioned—indeed, at this period, they arrived at the zenith of their popularity, rivaling the reputation now enjoyed by violins of Stradivari's and Guarnerius' make—but others crept in, and gradually, by slow degrees, yet rapid in comparison to the previous century of practical stagnation, the flat model gained more and more ground, till it eventually reached its final culmination in the now acknowledged superiority of the "grand pattern" of Stradivari.

The "Tuscan" Strad, or the "Medici, as it is now called was one of a Concerto of instruments made by Stradivari in 1690 for the Grand Duke of Tuscany, Cosimo III; hence its title. The violin remained at the Court of Tuscany upwards of a century, whence it fell, by unknown means, into the hands of Signor G. F. Mosell, of Florence, who parted with it to an Irish gentleman, Mr. David Ker, in 1794, for $125.00. Mr. Ker must have set little store by his purchase, for, having brought it home and stored it away in some place of safety, he seems to have forgotten its existence. After his death the violin could not be found, though diligently searched for, and it was not till 1845 that it was accidentally found among

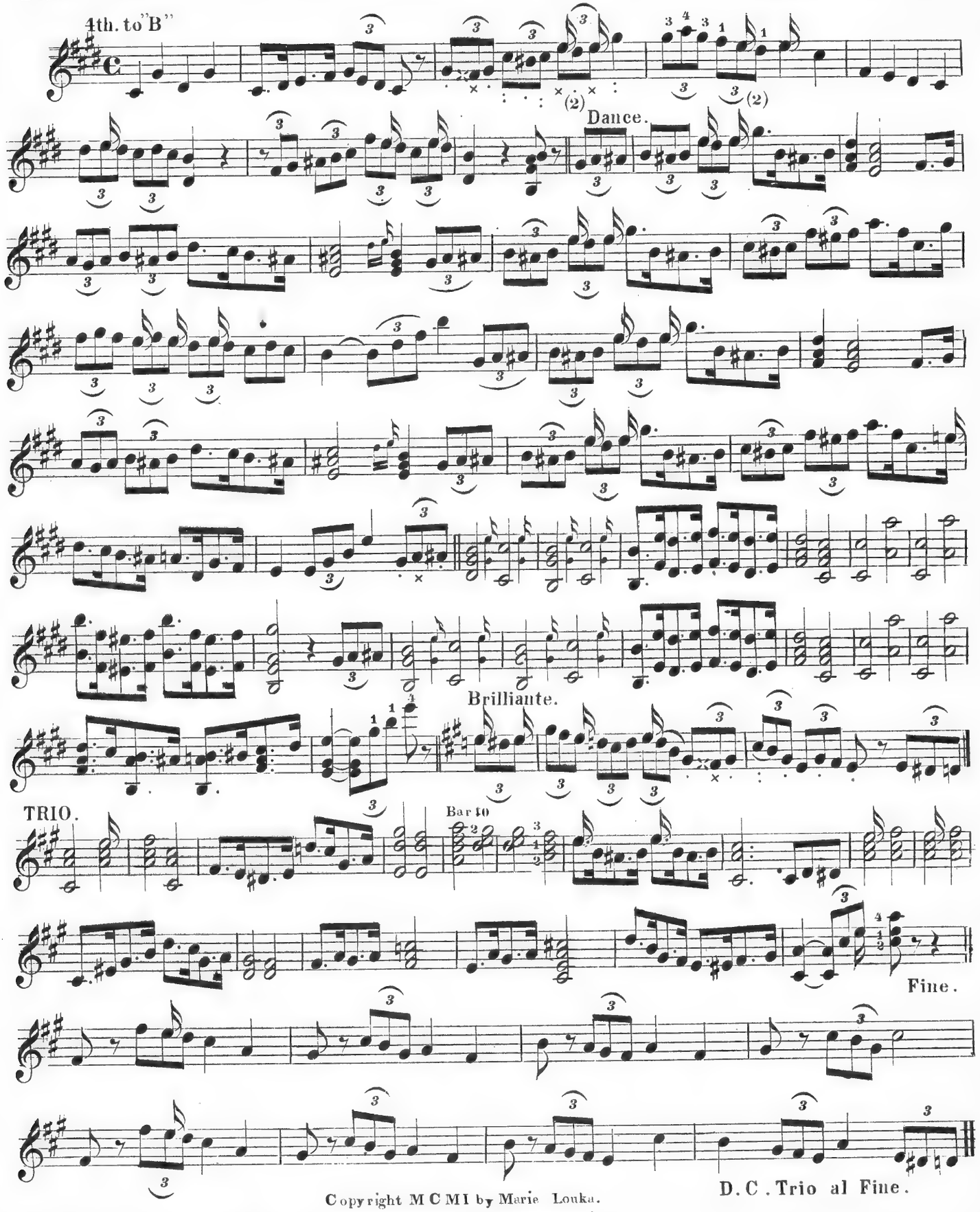
JAPANESE FIRE DANCE.

Piano Solo 50 ¢.

BANJO SOLO.

(DANCE CHARACTERISTIC.)

MARIE LOUKA.

Arr. by M. Rudy Hiller.

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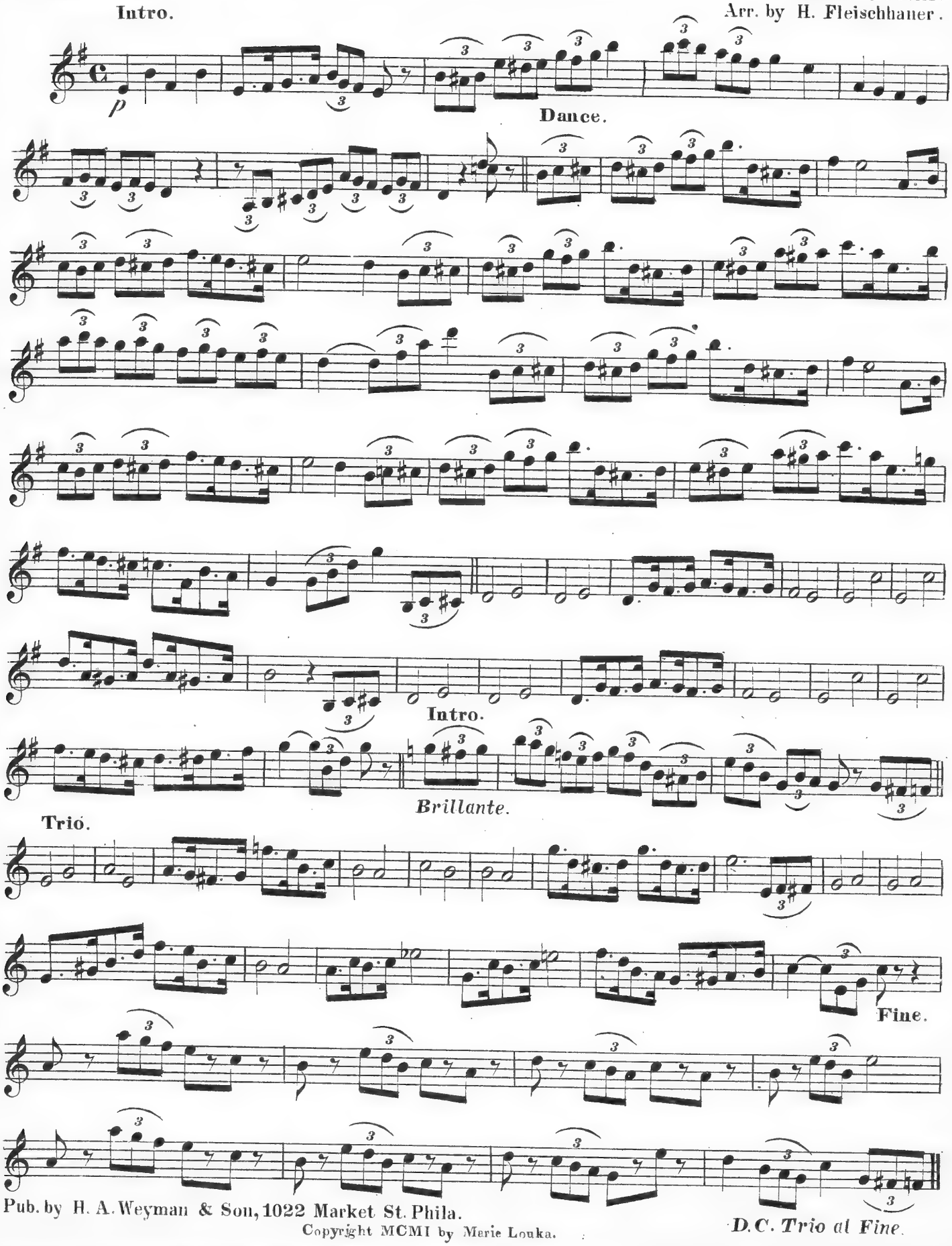
Published by W.H. Weymann & Son 1022 Market St. Phila. Pa.

JAPANESE FIRE DANCE.

Piano Solo 50 ¢.

1st Mandolin.

DANCE CHARACTERISTIC.

MARIE LOUKA.
Arr. by H. Fleischhauer.

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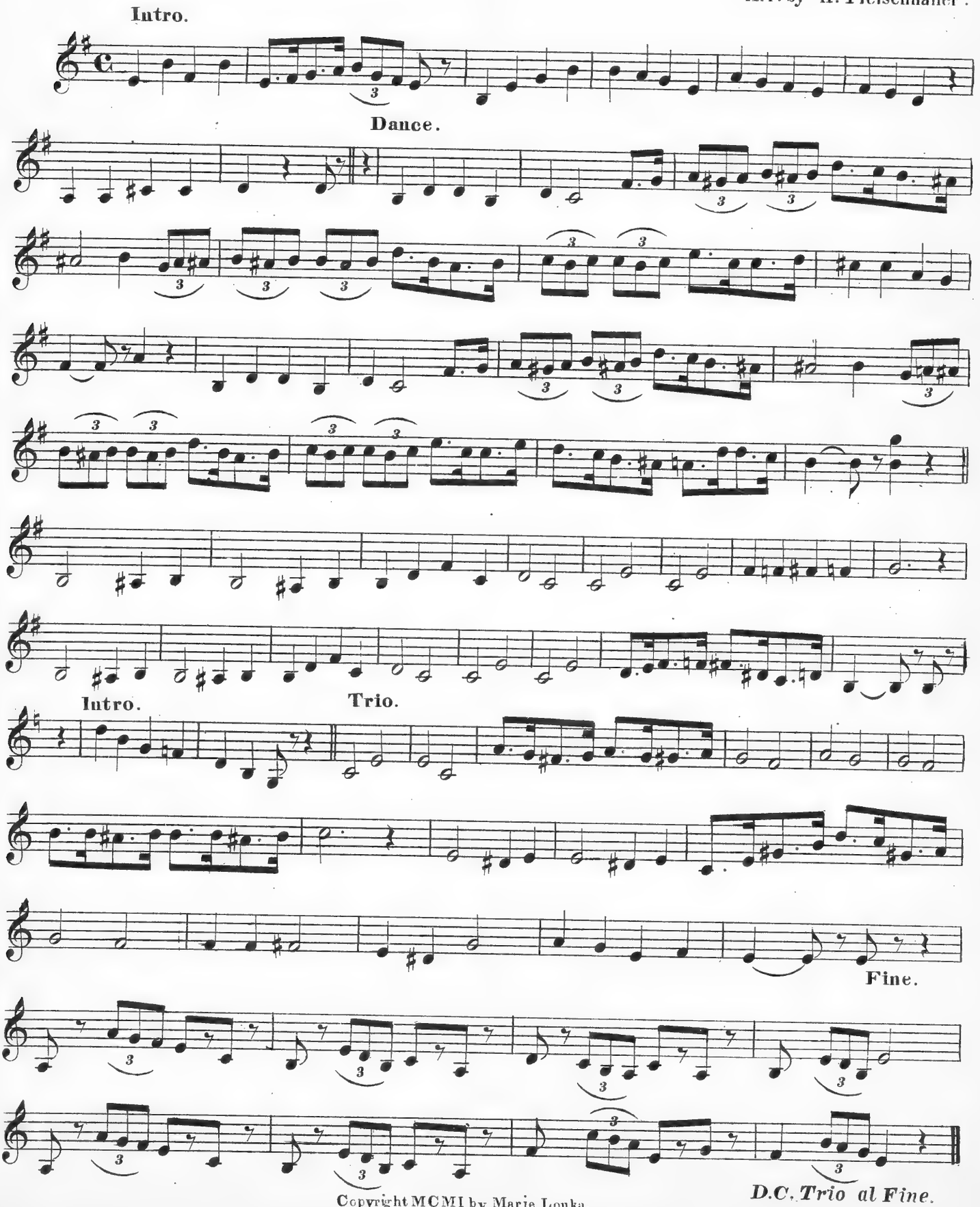
Piano Solo 50 ¢.

JAPANESE FIRE DANCE.

DANCE CHARACTERISTIC.

2nd Mandolin.

MARIE LOUKA.
Arr. by H. Fleischhaner.

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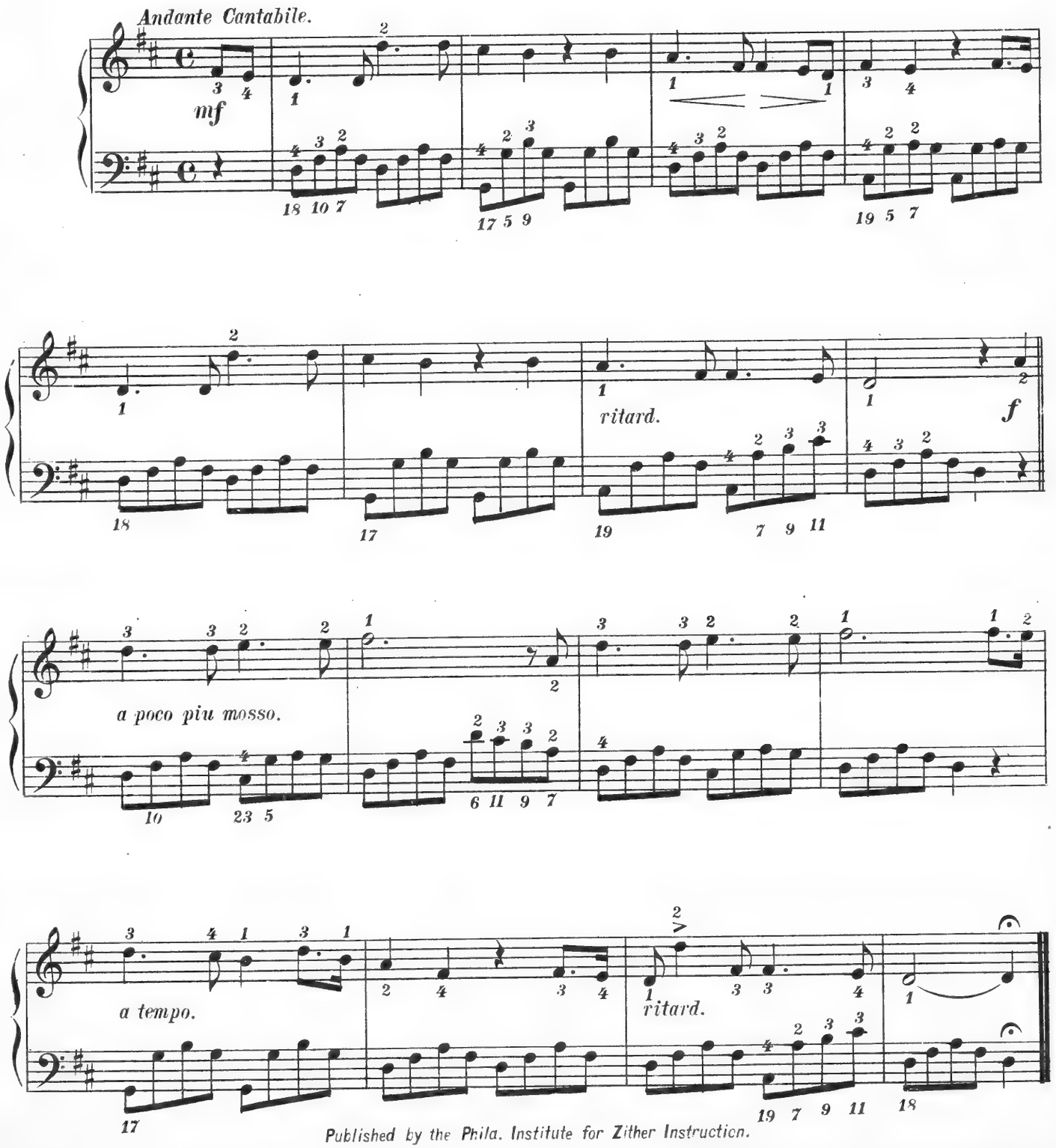
Lesson Sheet No.

ANNIE LAURIE.

Zither.

SCOTCH BALLAD.

Published by the Phila. Institute for Zither Instruction.

some chattels rescued from a fire at the residence of his son. In 1875, Captain Alfred Ker, a great-grandson of the original purchaser, sold it to Mr. F. Ricardo for $1200., who in turn sold it to Messrs. Hill in 1888 for $5,000. Its present possessor is reputed to have refused $10,000. for it. This violin belongs to what is known as the second period of Stradivari, when he had almost cast off the early influence of his master Amati, and the matchless state of its preservation may be realized from the following description, culled from Messrs. Hill's sumptuous monograph on the subject:—"The delicate surface of the matchless orange-red-brown varnish shows scarcely a sign of the wear of the two centuries passed since it was first laid on; and even the exposed projecting lines of the scroll, which in old violins, almost without exception, have lost the original dark varnish used to pick them out, are here scarcely rubbed, and the lines remain almost as fresh and distinct as if the instrument were a new one."

BANJO, MANDOLIN, GUITAR

Men Interested in These Three Instruments Form Guild

Objects:—The Standardising of Manufacture, Literature, and Teaching, and the Granting of Diplomas

Organization Effected, and Charter to be Obtained

The American Guild of Banjoists, Mandolinists, and Guitarists, an organization whose membership is intended to include music publishers, manufacturers, and teachers of these three instruments was formally launched at a meeting held at Hotel Marliave, Boston, on the afternoon of January 22d, at which a number of the best known men in those departments were present.

The organization has been in progress for the past two years, but not until yesterday were the plans formulated two years ago put into effect.

The objects of the Guild as set forth are to further advance the interests of the instruments named, in their leading literature, music, and manufacture; to set the standard of competence and establish a higher average of ability among those desiring to teach; to provide a bureau of acknowledged authority on instruments and their study, and to conduct examinations and grant diplomas throughout the United States.

After dinner, Clarence L. Partee, of New York, called the meeting to order, and through H. F. Odell, of this City, presented a report on the preliminary and future work of the Guild.

At present there is not a recognized college, school, or guild in the United States, which has the chartered right to institute examinations and grant diplomas to teachers and graduates of the banjo, mandolin, and guitar. The Guild intends to operate under a charter which will give authority to grant diplomas to every school in the Union.

Charles Morris, Charles Williams, Clarence L. Partee, D. L. Day, of Boston, Thomas J. Armstrong, and O. H. Albrecht, of Philadelphia, W. A. Cole, Fred Martin, and P. J. Foley, of Boston, spoke upon the objects of the Guild.

The following ticket was presented aud unanimously elected:—*President*, I. H. Odell, Boston; *Vice-President*, Charles Morris, Philadelphia; *Secretary and Treasurer*, Clarense L. Partee, New York; *Executive Committee*, A. A. Farland, Samuel Siegel, and W. J. Kitchener, New York; George L. Lansing and H. F. Odell, Boston.

The matter of securing a charter for the guild and other things in connection with the further organization of the work, were left to the executive committee.

THE "U. T. D." MUSIC COMPANY FORMED

MILWAUKEE, WIS., March 17, 1902

Articles of incorporation of the U. T. D. Music Co. (which stands for the Up-To-Date Music Co.) have been filed with the Register of Deeds for Milwaukee county, and also with the Secretary of State. The capital stock of the company is $20,000, and the incorprators are F. E. Schad, H. G. Tourtelotte, and F. J. Ford. The company will deal in music and musical instruments and conduct musical schools.

An elaborate plan has been evolved by the incorporators of this company. They purpose to establish schools for giving instruction on string instruments in various cities in Wisconsin. The company will take over to its control the Metropolitian School in this city, and at once open schools at Fond du Lac and Oshkosh. As time progresses they will establish schools at other points, locating a teacher at each place. In connection with the schools a store will be conducted. Mr. Schad is the manager of the company.

It Pays to Advertise in THE TEMPO,
because it has the largest circulation
of any similar magazine published.
Rates on Application

DECIDED CHANGE IN BANJO CONSTRUCTION

Perhaps no other musical instrument has undergone so many experiments in such a short space of time as has the Banjo.

The time is not far distant when the Banjo was in but a crude state, the tack head and fingerboard without frets being considered the acme of perfection. Then came the metal rim, with brackets, grooved hoops, and metal frets; this change was perhaps the most decided as well as beneficial the instrument ever received; at this time Stewart with his fearless way of advertising appeared. With Stewart's convincing methods of advertising the metal rim enjoyed an uninterupted period of prosperity, lasting about twenty years.

In the past two or three years considerable experimenting has been going on, whether as a result the outcome will benefit the instrument remains to be seen. Some time ago Farland startled banjo players by placing a wood rim banjo on the market; since then quite a number of banjo makers are turning out wood rims, yet strange to say each and every one is different in construction.

Now, in reviewing the advancement made by banjo makers, it would seem they are going back to the original banjo. So far as the material used in constructing the rim, this is true. But the improvements made on the different parts of the instrument are so decided and beneficial that comparison is beyond reason. A description of the banjo is given herewith. Note the difference.

1870	1902
10 inch rim	11 inch bird's eye maple rim, veneered
Cherry stained neck	Bird's eye maple or mahogany neck, veneered
Frets painted or sawed in fingerboard	Metal frets inlaid in three octave genuine ebony fingerboard.
Maple pegs, plain head	Patent non-slipping pegs. Ebony veneered head, inlaid with handsome pearl designs.
Tacked sheepskin head	Waterproof heads, 24 sleeve protecting brackets, octagon nuts.
Wood tail piece	Patent metal tail piece.

A decided difference is found in the banjo of to day. Since these changes have been made, several manufacturers have gone still farther; for instance one of these has attached a variety of tuning forks on the inside of the rim, so that direct vibration will result in response to each note made on the instrument. Still another has a banjo with a hole in the center of the head, and closed back. If Stewart lived and knew of these two additions to the banjo market, I would give 50 cents for one copy of his next number of the *Journal.*

AMONG THE PUBLISHERS

The C. H. Yahrling Music Co., Youngstown, Ohio, have some excellent selling compositions in their catalog. It will pay you to consult their ad.

⚜ ⚜ ⚜

Guitar parts and other combinations to Japanese Fire Dance supplement in this issue of the TEMPO can be obtained from H. A. Weyman & Son, of Philadelphia.

⚜ ⚜ ⚜

Mr. Fred Luscomb, of the firm of Fred Luscomb & Co., music publishers and dealers of Martinsburg, W. Va., is a composer of more than ordinary repute; his name frequently appears on the programs of our leading concert organizations. His compositions, while possessing that peculiar trait that appeals to refined musical taste, are so skillfully arranged that they can be well rendered by performers of somewhat limited ability, and are especially adapted to the wants of teachers as well as professionals.

We would especially call our readers, attention to the page ad. of Luscomb and Company in this issue of the TEMPO. If you want music that will bring you an encore, you should have Mr. Luscomb's compositions in your repertoire. We cannot reccommend this work too highly. See his ad and communicate with him.

⚜ ⚜ ⚜

Victor Ettinger's "A Prayer" has proven one of the best mandolin duos published for some time. The harmony is pleasing, and the duo part is not difficult. You will not be disappointed in ordering a copy.

⚜ ⚜ ⚜

Since many of the teachers have adopted class teaching, Geo. Stannard; publisher, Trenton, N. J., writes us that his [Stannard's] Preliminary Studies are in great demand. The studies are arranged for two banjos, two mandolins, and two guitars. Mr. Stannard is furnishing a sample book for 10c. See his ad.

⚜ ⚜ ⚜

Club leaders and teachers will find a varied collection of mandolin music in A. Tietzel's ad., appearing in this issue. Mr. Tietzel's publications are used and endorsed by the leading teachers and clubs. His concert edition of separate melodies will interest you if you are in search of good music.

⚜ ⚜ ⚜

Walter Howard, publisher, McKeesport, Pa,. advertises two pretty mandolin selections in this issue. His duo arrangement of the "Shepherd Boy" is effective, and not difficult.

DOES ADVERTISING PAY?

HOW often we hear some one say, "I find it doesn't pay to advertise". On the other hand a merchant who has been successful through advertising continues to advertise. Why should he tell you it pays him? Because; he wants to make as much money as possible, while you are thinking it over; he is afraid the other fellow may wake up, and also discover it does pay.

The fact that millions have been lost as well as made through advertising, shows plainly there must be two or more ways of advertising. There are many ways of advertising music and musical instruments, for instance. One publisher may advertise an instructor, by John Smith, $1.00; this advertisement will never bring results. What the reader is looking for is something better or cheaper than he is in the habit of buying elsewhere. Therefore, to attract his attention and secure his order it becomes neccessary for the publisher, throughout his advertisement to convince the reader that John Smith's Instructor will give better satisfaction, or else save the reader money.

Another publisher advertises "Flower Waltz", by George Brown; this is another example of money wasted. Either George Brown must be a composer of note, known to everybody as a writer of music with merit, or the advertiser cannot hope for results. When you advertise a price of music call attention to its merit, style, movement, melody, and grade of difficulty.

Another poor example of economy in advertising, is by having an advertisement appear but once or twice. "Experience has convinced many" they can obtain more satisfaction by lighting a cigar with a five dollar note than to place it in one or two advertisements. If you have five or ten dollars you want to invest in advertising, place it on a small space to appear many times, rather than place the entire amount on one issue. A little consideration will convince you your ad. must be followed up. It may happen that a reader noticed your ad., but at the time was not in the market, or did not have the amount to spare; yet he may the next time your ad. appears. Then, too, a reader may have overlooked your first ad., and noticed your second; besides the third time your ad. appears, new subscribers to the paper may have noticed it. Last, but not least; when you discontinue your ad. you give the other man with a similar article a chance to see his.

As a matter of fact, considering the amount of mandolin, banjo, and guitar music published, there is but little advertising done, so that the publisher advertising judiciously today, is not alone profiting thereby, and laying a good foundation for a future business, but he is blocking the way and supplying the field, while the man who declares it doesn't pay, and wouldn't advertise, sits in his office complaining of poor business, and directs the stock boy to be sure to dust the books and music on the shelf every morning. Why should any sane man do this? When he issued the books or music, was it for the purpose of saving them, he should exercise care, and be sure the boy did dust them each morning. If they were published to sell, then the public must know you have them for sale.

With judicions advertising, many good compositions, thick with dust on the publisher's shelves, would be selling well. Above all things, keep up the standard of your music or instruments; your customers will do the rest. A well satisfied customer is your best advertiser.

'TIS SAID

The publication of two Stewart Journals, and the placing of two Stewart banjos on the market has confused banjo players. They would like to know where they are at, and who's who.

⚜ ⚜ ⚜

The teachers attending the Boston Festival left their hammers at home, and decided to be good.

⚜ ⚜ ⚜

Five hundred dollars in cash is required before the Guild can become the real thing.

AMONG THE PUBLISHERS

"The Lobster Chasse" is the title of a catchy two-step and cake walk just published by H. F. Odell & Co., Boston, Mass. It is published in many combinations for Mandolin Orchestra, and so far has proven a good seller. This month the publishers are offering it at a special price to introduce it. The offer is good until July 1st, 1902.

✱ ✱ ✱

The Western Music Co., Fairfield, Iowa, reports good sales on their Darkies' Wedding Barn Dance.

✱ ✱ ✱

Otto A. C. Nulson, Music Printer and Engraver, of Cincinnati, Ohio, furnishes proofs in three days. Pub lishers will find his work first class, and prices right.

✱ ✱ ✱

After you have worked several months on a composition, after revising it carefully, and finally publishing it, don't be surprised if you are not swamped with orders. All mandolin music, as well as popular ear hits, no matter how good, needs advertising.

MUSICAL SCIENCE IN ITS RELATION TO MUSICAL PERFORMANCE

Written exclusively for THE MUSICAL TEMPO

BY MAURICE JACOBI, PHILADELPHIA

The majority of zither, mandolin, guitar, and banjo players show a pronounced disregard to anything that refers to musical science. This class of players is a very large one, and we are at times led to believe that they despise this part of musical study as being a waste of time, again forgetting how much their musical education and intelligence is neglected, and remain an ignoramus throughout their entire musical life. The greater lot of players feel satisfied to acquire the most necessary and scant knowledge of the rudimental part of music, and this is at times so inadequate and defective, so miserable and wanting, that we wonder how it is that they can get along. Ask them about various things pertaining to music, and you will find that their whole knowledge consist, in the reading of a few notes, and that is all. Ask them to tell you something about notation, and then the scales, etc., and their ignorance is very apparnt. Let the following article prove an incentive, and encourage a few to give the study of mucical science some attention.

The study of harmony has been considered too dry and distasteful to give equivalent compensation for the labor involved by its pursuit. It was looked upon as one of the most severe of the many trials the professional musician had to undergo; and some of the older treatises on the subject were not adapted to convince the student of the fallacy of this view. Musical form and its natural outcome, the art of phrasing, are not universally adopted in schools, although a marked progress in this direction has taken place during the last two decades; while in this practical age our interest is consumed to such a degree by the effort to keep pace with the rapid technical advancement, that we can scarcely find time to look back to the history of the past. Besides, we have been at the disadvantage of not possessing such an extensive musical literature in our language as some of our more favored European neighbors; although this, too, has been remedied by degrees; so that at present we can call our own, works on musical science that may successfully rival the best publications of Germany and France, while some of the most important discoveries, which are very closely related to musical science, and whose future capacity cannot as yet be fully anticipated, have originated in our country.

The study of a musical instrument enables us to perform music. The study of harmony enables us to hear music. Harmony teachers us to discriminate the constituents of a musical composition. It introduces the different chords and discords; shows how to connect them in the most natural way, and advises us how to treat the dissonances so as to make form an organic part of an æshetic whole. The harmonic taste of children, and of people without musical education in general, is not very fastidious, as we have ample opportunity to observe. This, also, is sufficiently illustrated by the character of our common compositions and arrangements for the zither, mandolin, guitar, and banjo; the tonic, dominant and sub-dominant chords, or even only the first two, suffice to furnish the harmonic material for this class of music.

A thorough study of harmony is the only means of awakening an interest for more æsthetic harmonic progressions and remoter modulations. Besides its tendency to purify the musical taste, which cannot be overestimated, the study of harmony offers several other inducements to performers in general, and artists and teachers especially. It facilitates sight reading, score reading, and transposition, three branches that are often neglected by students, a neglect always incurring defects that manifest themselves in every place of the musician's activity. In view of these numerous and far-reaching advantages, the student may well ask himself whether they would not compensate for the sacrifice of pursuing an uninteresting and even irksome study, and is the study of harmony really uninteresting and irksome? To this I would reply, it can be, and is frequently made so, to a high degree; but it can be made also very interesting and pleasing.

If harmony is regarded only as an object of forbearance by the average musician, the study of counter point, canon, and fugue is held in open contempt by the great number of our amatuers, and I regret to be compelled to the statement, by a large fraction of our progessional musicians. Can any tangible reason be alleged to justify the hostileattitude assumed by such a large proportion of the musical profession toward this essential constituent of musical science. I most emphatically hold in the negative. Counter point is a difficult study; we cannot deny it. It is available only for advanced students, and demands much hard, earnest, and self-sacrificing work. But the compensation it yields to the faithful student is proportionate to the quality of work required to master its secrets. I would compare the study of counter point to the ascent of a mountain; we leave behind the valley with its depressing atmosphere, and commence to climb the steep mountain side winding our way through labyrinths of rocks, and around Aerilous cliffs, following the course of a foaming mountain stream. We rise higher and higher; our horizon widens, the air becomes pure and refreshing, the dull cares of every day life receding with every step. After a long, fatiguing march we reach the longed for summit, and a glorious panorama unfolds its beauty to our astonished eyes.

(*To be continued*).

A BIG PAIR

The DARKIES' WEDDING Barn Dance...*Chambers*
The Famous "CADET" Two Step.....*Schliffurth*
Introductory, Piano Solo, 20c. Two Mandolins and Guitar or Violin & Piano, each 24c. Band or Orchestra each, 38c. Cadet, Banjo Solo, 12c.
THE GREATEST HITS OF THE NEW CENTURY
THE WESTERN MUSIC CO., - Fairfield, Iowa

Have you visited Chicago during Fall Festival, Dewey Celebration, or G. A. R. Encampment? If so, you have certainly heard all BANDS play

The First Brigade I. N. G. March
BY W. F. WELDON.
Hummed and whistled by everybody.
SPLENDID MARCH EXCELLENT TWO-STEP
NOW PUBLISHED FOR MANDOLIN COMBINATIONS.
DON'T FAIL TO GET A COPY.

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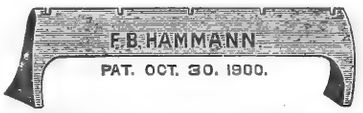

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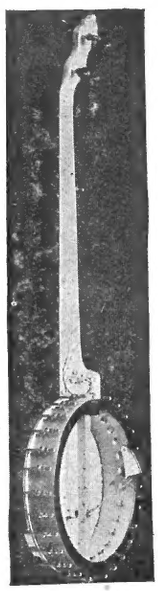

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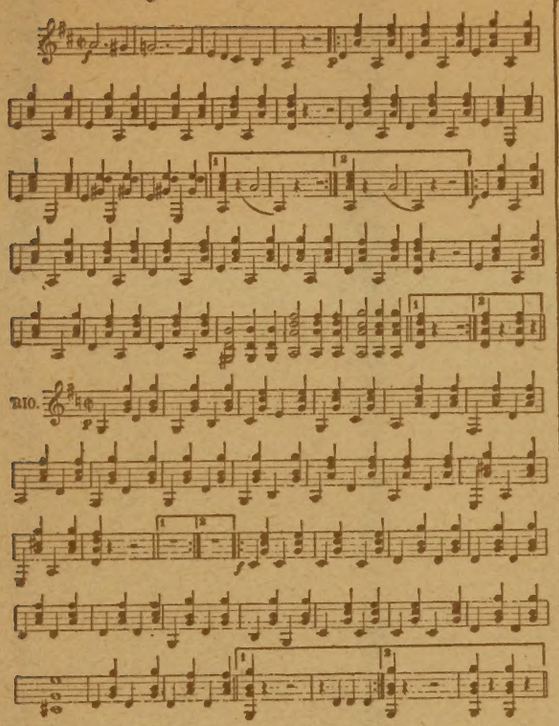

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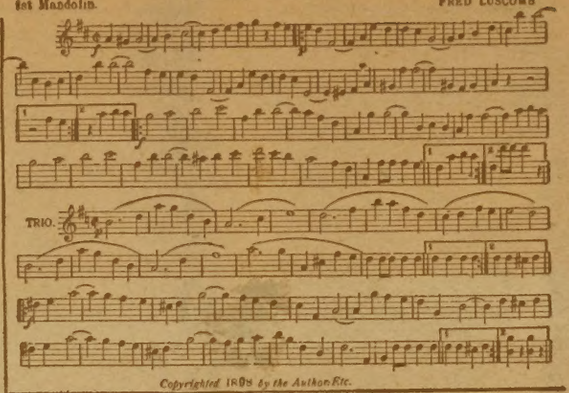

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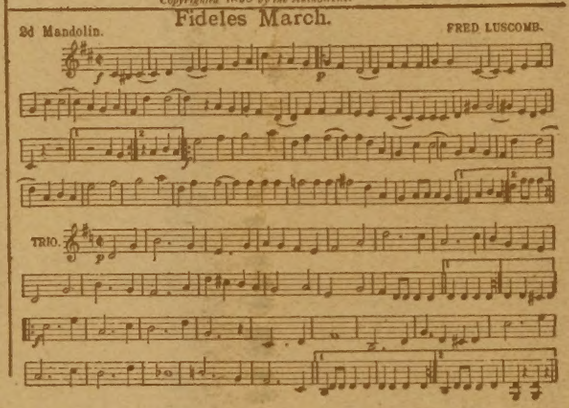

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Suitable for the pupils who have taken from three to five lessons. Has fingering marked for pupils. Very melodious.

2, Victor March, Fred Luscomb, Keys of G and C, Grade 1, 30 cts,
A good two-four march, slightly more progressive than the preceding one.

3, Elite Polka, Fred Luscomb, Keys of D and G, Grade 1, 30 cts,
A stylish little polka of about the same degree of difficulty as the Victor march.

4, Remembrance of the Past Fantasie, Fred Luscomb, Keys of A, A minor, and D, Grade 2, 40 cts,
This fastasie has two movements and is a splendid easy concert number.

5, Peruvian Dance, A, Coriell, Keys of A minor, C, and F, Grade 2, 30 cts,
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